THE NEW YORKER

MAY 28, 2007

JOAN MITCHELL

A handsome show of works on paper dating from 1956 to 1992 (the year of her death) exposes the underpinnings of Mitchell's poetic take on Abstract Expressionism. The influence of France, her adopted home, is as evident in skeletal pastels as it is in large-scale canvases; they hum with scraps of blue, green, orange, and pink lifted from the palettes of Monet and Cézanne. Through June 16. (Cheim & Read, 547 W. 25th St. 212-242-7727.)